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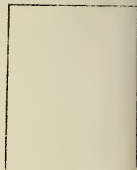
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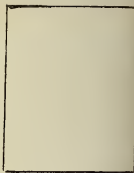




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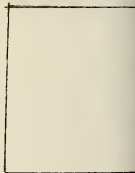
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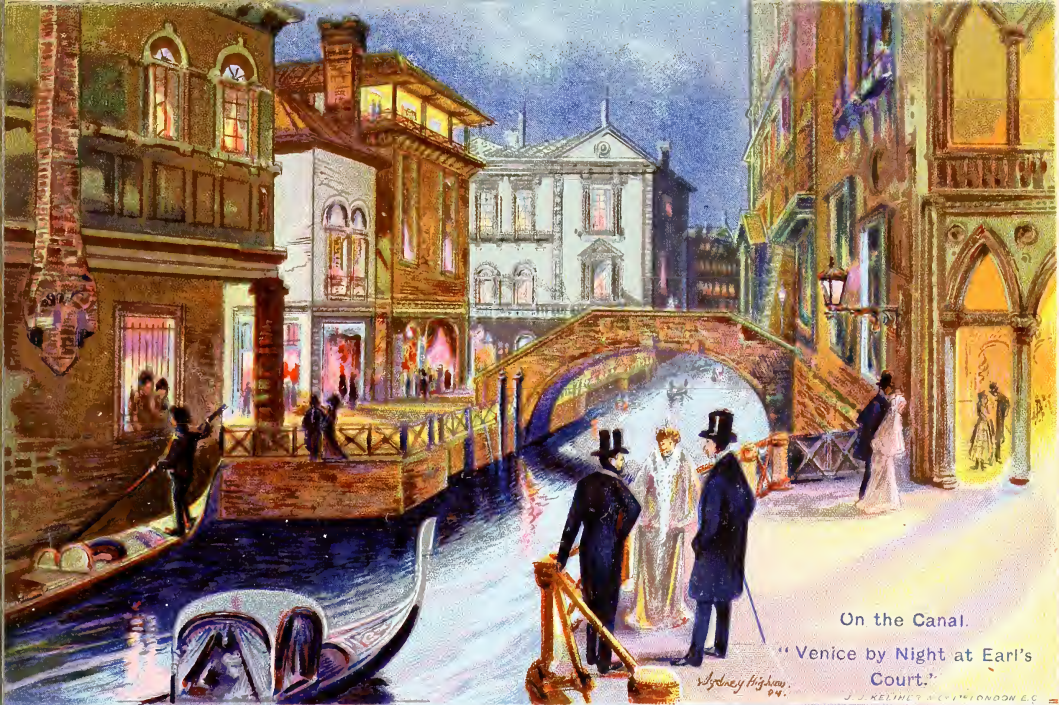


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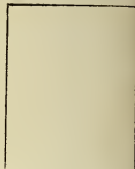


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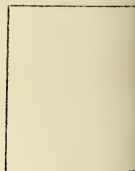
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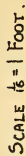
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Piazze, buildings, and canals cover a superficial area of 56,340 square feet.

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The canals, if connected on end, would reach 1,356 yards, or over three-quarters of a mile.

The superficial area of the canali and rii totals 21,505 square feet, and 402,064 gallons of water are required to flood them.

The miniature City of Water has two piazze, two campi, three canali, three rii, four fondamenta, and about thirty-three separate buildings.

"Venice by Night" has absorbed three tons of paint, it is supported on 179 pillars of concrete, and the steel frames of its eleven bridges weigh 52 tons.

A fondamenta is a way alongside a canale or rio; a calle, a street with houses on either side; a campo, a paved open space; and a traghetto, a ferry.

Floor space occupied by the various buildings amounts to 14,500 square feet, while the aggregate height of all buildings is 1,655 feet, or approaching one-third of a mile.

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The miniature representation of the famous "Spouse of the Adriatic" in the Empress Hall has been designed and produced under the supervision of Mr. HERMAN HART, one of the Managing Directors of the London Exhibitions Limited, assisted by Signor GIUSEPPE GALETTI (Architect), Mr. W. TELBIN (Scenic Artist), and Signor RINALDO CASANOVA (Decorative Painter).



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All particulars may be obtained from the Secretary.

"VENICE BY NIGHT."

GORGEOUS AND ARTISTIC REPRESENTATION OF THE
QUEEN CITY OF THE ADRIATIC.

"I loved her from my boyhood ; she to me
Was as a fairy city of the heart,
Rising like water-columns from the sea,
Of joy the sojourn, and of wealth the mart."
Byron.

How to See it by Land and Water (*vide Plan*).

ON FOOT.—Entering on the Fondamenta del Traghetto, cross the Ponte Ducale, pass through the Portico and, keeping to the right, enter the Campo della Guidecca by the Calle e Ponte Dario. Returning to the Piazza Grande, exit thence by the Ponte della Cà d'Oro on to the Campo S. Cassiano. Cross the Ponte del Terrazzo to the Fondamenta della Salute. Turn to the left over the Ponte del Cannaregio and continue along the Fondamenta Bella Vista and Fondamenta S. Marcuola. Pass over the Ponte of the latter to the Piazza of the same name, and return by the Ponte delle Botteghe to the Main Entrance.

BY GONDOLA.—Board the boat by the Ponte Ducale and float along the Canale Lungo, under the Ponte della Piazza Grande, the Ponte del Cannaregio and the Ponte della Salute. Continuing along the Canale Grande, under the Ponte della Guidecca, and by the Canale dell' Arsenale, through the Ponte del Traghetto to the landing pier.

Was there ever a city since the world began so rich in Art, so fragrant in Romance, and so melodious in Song, as "Venice The pleasant place of all festivity, the revel of the earth, the masque of Italy?" Cradled in hardship and oppression early in the fourth century, the City, "thron'd on her hundred isles," rose to be the centre of commerce for the civilised universe, and to write in imperishable records the "history of a State unparalleled in Europe for permanence and stability."—OKEY. For over eleven centuries this proud State dominated its rivals, and its navies "ruled the waves," even to the extent of loaning some of its fighting ships to England to enable this country to assert its rights against the French! Then came the inevitable decay that attends on all earthly power sooner or later, and, deprived of her commercial and maritime supremacy, Venice fell from her high estate and was left with but the one priceless consolation that she could never be deprived of—the glorious traditions that hallowed her memorable past. In poem and prose the best brains of Britain have chanted her praises; and to-day sees the sea-streaked city the most sought after by travellers to the Sunny South.

To all within these Islands the inexhaustible pleasures of such a journey can never be accorded. For this reason all that is best and most artistic of Venice's architecture has been brought to the very doors of these unfortunate ones. It is "Venice by Night"—which means Venice at its perfection—seen under its most striking and faithful characteristics; its churches, canals, bridges, and famous buildings accurately suggested; its café, shop and street life portrayed in detail; and the whole miniature city displayed under a star-lighted dome of azure blue to the plash of the gondoliers' oars, the clink of the castanets, and the melody of the mandoline and gay guitar.

"Venice by Night" welcomes you warmly on the Fondamenta del Traghetto, and momentarily bewilders you with a sight of overwhelming richness. By the imposing and gracefully arched Ponte Ducale the gaily-garbed gondolieri ply for hire. Each gondolier stands upright on the stem of his shapely, though sombre-coloured, gondola. It was a sumptuary edict of the Great Council of Venice in the 16th Century that decreed the use of black draperies,

&c., as compulsory henceforth. Prior to this mandate extravagance ran riot in the gorgeous dressing and decoration of the boats. Gold embroideries, awnings of the richest stuffs, and sumptuous fittings prevailed, and vain display and the desire to excel rose to such a pitch as to result in blind improvidence and foolish impoverishment. Thus the wisdom of the autocrats' decree.

The fleet of thirty-six gondolas in use were specially made in, and imported from, Venice for use in the Empress Theatre; and the gondolieri, whose peculiar method of rowing with one oar at the stern is unchanged since the 15th century, or even earlier, are likewise veritable Venetian products. The black cabin cover to the gondolas, used only in the Winter time, is known as a *felze*, while the small awnings now in use on some of the craft are intended as sunshades.

Clean and picturesque are the gondolieri themselves in their summer garb, relieved by blue waist-sashes and black neckerchiefs, in which bits of colour they take much pride. As an armlet they wear the badge of the Lion of St. Mark. It is customary for Princes, Nobles, Ambassadors, etc., owning private gondolas, to decorate the boatmen with the heraldic device of their house. The State Gondola, as a contrast to its less important brethren, being reserved for carrying high dignitaries, is bronzed and gilded and draped richly in crimson velvet.

As you cross the Ponte Ducale a handsome portico confronts you. It is a mixture of Gothic and Saracenic architecture, and a reproduction from one of the most effective features of the Ducal Palace on the Grand Canal. Pass between the stately pillars of the Portico and into the vivacious life and movement of the Piazza Grande. Here in this spacious quadrangle, bounded on one side by the Grand Canal, and on the others by crowded cafés and bright shops with their wares of gold, lace, silks, corals, tortoise-shell, beads, etc., exposed to the handling of the passer by. On the immediate right the building so richly ornate in coloured marbles is a replica of the Palazzo Dario. This represents the earliest type of Venetian Renaissance with the fanciful incrustation and ornaments of porphyry and serpentine in low relief. With the Cà d'Oro Caffè opposite it makes the two archi-

tectural gems of Venice in the way of domestic architecture. Note the various sacred shrines in mosaics on the corners of the house, and on the extreme right see the carved lion's head which shows up in all manner of localities and on the bridges as the symbol of the Patron, St. Mark. Reaching the Campo della Guidecca over the Ponte Dario a fine vista of the Grand Canal is readily available.

Adjacent is an old Venetian fishing-boat with its great painted sails which light up the lagoons so with colour when catching a healthy breeze. Hanging from the masts are the hoop-nets so peculiar to this part of Italy, and equally distinctive locally are the capacious fish-baskets with their narrow mouths. It is a comment on the universality of superstition to note the watchful eye painted upon each side of the prow, a survival of the lowest prehistoric times, and as prevalent to-day among the primitive savages of the South Seas. By the canal sides here and there are mooring posts striped in colours, and some of them bearing on their tops the heraldic designs of the private families for whom they are reserved. In mid-stream clumps of piles break the current's force, or serve as temporary anchorages for gondolas and other craft. Now and then on the water are encountered shrines before which the fisherman may pay his devotions before beginning his daily toil.

The old Venetian balustrades on the water-front of the Piazza are reproduced from actual casts in the South Kensington Museum, while the bases of the two Venetian standards are from Florentine Renaissance work in the same institution. Here it is well to pay a visit to the shops before listening to the Neapolitan musicians and dancers in the Piazza centre. The Venezia e Murano's fine exhibit of glass, the display of furniture, jewellery, ceramics, straw-work, and scores of trifles indubitably of Italian handiwork will take up a pleasant hour's inspection. As you cross the Piazza the upper portions of the surrounding buildings have been specially erected in design to suggest the most striking portions of real Venice. The parapets and balconies and quaint windows, set off by gay flowers and plants, among which the oranges and oleanders, that the Venetians are so partial to, pre-

dominate. Inside the ground floors the artistically decorated ceilings have been reproduced in pure Venetian style, and on the roof-tops rise up the strange shaped chimneys so locally characteristic.

Now is approached what is likely to be considered by many the jewel of "Venice by Night," the Cà d'Oro (the House of Gold), where is located an Italian café for the provision of all manner of national light refreshments—syrops, ices, etc. The splendid portrayal of what has been termed "the most Venetian of all Venetian palaces" faces the Grand Piazza, and looks over the Grande Canale. The original building is now preserved as a national monument, and "a more charming sight cannot be imagined than this small, delicately-coloured marble house, with its daintily-chiselled windows and arcades" by the green mirror of the Canal. The handsome Venetian glass electroliers in the Cà d'Oro Caffè were supplied by the Venezia e Murano Company.

As you turn to the Piazza centre, the gloriës of a "summer night in Venice" have indeed come convincingly home to you, and one truly feels in "The golden land of love and song." From the distance float melodies of mandoline and guitar, the blending of Neapolitan male and female singers in their dulcet-toned songs of the homeland, or the click of the castanets is heard in the famous dance of the Tarantelle. The artistic *ensemble* of the Venetian night is maintained by the only lighting coming from ordinary street lamps, and supplemented by the twinkling of a myriad stars overhead set in a cloudless canopy of clear blue sky.

Continuing the promenade by means of the Ponte della Cà d'Oro the Rio del Terrazzo is crossed, and the Campo S. Cassiano attained. Hence the Ponte del Terrazzo bears one almost at once to a splendid representation on canvas of the Church of Sta. Maria della Salute from the Ponte del Cannaregio. Built to the design of Longhena in the seventeenth century this sacred edifice is one of the most popular in Venice. Here it is depicted in very life by the skilled hand of the scenic artist, who has not failed to show in all its splendour the picturesque façades, and the gracefully imposing cupola. It stands on the most magnificent site in Venice, and is regarded

in the mass as one of the architectural features of the city. The anniversary of its consecration is still a popular festival, and a bridge of boats is thrown upon the canal each November 21st to facilitate the foot traffic. The Ponte del Cannaregio, on which we stand, is also known as the Tré Archi—*i.e.*, triple-arched—and is one of the finest in Venice. From its centre arch an impressive perspective may be seen along the Canale Lungo.

Leaving the Fondamenta della Salute behind, a superb series of views may be obtained from the water-front of the Fondamenta Bella Vista. Under a typical portico we come to the Fondamenta S. Marcuola, with the famous unfinished church of that name faithfully reproduced by its side. Excluding the doorway and the lower portion of the accompanying walls, the marble panelling has never been completed, and doubtless never will. Above rises the rough, unfinished brick background, an unattractive condition of affairs that may be seen pertaining to many churches throughout Italy. In the real S. Marcuola is a Titian painting of the Infant Saviour between Saints Catherine and Andrew.

By the bridge opposite the church the Piazza of the same name may be reached. The Piazza S. Marcuola is smaller than the Piazza Grande, to which it is connected by a bridge across the Canale Lungo. After a tour of the various picturesque stalls of sale on the lesser Piazza the Ponte delle Botteghe leads back to architecture of historic and artistic interest as you walk under another portico towards the main entrance. The heavy marble brackets supporting the projecting first floor of the first building are taken from the Palazzo dei Contarini, better known as the Palazzo degli Scrigni. Here is a reproduction of the famous Porta Paradiso (Gate of Paradise), one of the best known landmarks of Early Venice. Almost opposite is the pier of the gondolas, an indication our tour by land is over and that by water is about to commence.

We have seen the wonders of "Venice by Night" by land; a still more pleasant recreation remains in seeing it from afloat with its piazze and bridges thronged with people and gaily lighted. It may be remembered that Venice stands upon no less than 117 islands, separated by

150 canali (broad canals) or rii (narrow canals). This archipelago is connected by 380 bridges. All the early bridges were wooden structures; in fact, that of the noted Rialto was only replaced by the present transmarine arcade in 1591. Still more modest crossings were but planks nailed on boats. Throughout the city all main traffic is by canal, upon which the average tide range is twenty inches, though on exceptional occasions the difference between high and low water has been known to reach six feet.

What a chaos of bridges, passages, and canals the ancient city is! No wonder it has been termed in satire: "A ship of stone that has been anchored for thirteen centuries." The pleasure-seeker in "Venice by Night" will not, however, find any such confusion. The condensed essence of the beauties and sights of the real place has been extracted and arranged in one harmonious whole as a miniature, though accurate, copy.

Boarding the gondola, we glide onward away from the handsome Ponte Ducale along the Canale Lungo. Close to the water-worn and mossy foundations of the buildings the extraordinary minuteness of detail comes as a surprise to everyone. Here are several frescoes of sacred personages on which time and weather have indeed laid sacrilegious hands, and hopelessly disfigured what were once works of certain artistic merit. Quaint iron grids guard the windows, and we pass under the perfect arch of the Ponte Della Piazza Grande, decked with heads of the ubiquitous Lion of St. Mark. A partial, though striking, view of the triple-arched Ponte del Cannaregio now comes on the sight, and provides a charming perspective. Note the realistic shadows on the buildings, and a mosaic shrine to the Virgin with its ever-burning light under a gable shelter.

High up on the walls of the Houses of Nobility in bold relief are reproduced the family coat-of-arms, while, as we approach the famous Tré-archi, an auto-relief of the Virgin and Child catches the eye. Just here all that is suggestive of Ancient Venice obtrudes itself. The plastered walls eaten away, cracked and decayed brick and stonework, rusted sewer-gratings and ring-bolts, and concrete blackened by the soakage of centuries. The glories

of the Church of Sta. Maria della Salute tower above the gondola as it passes into the tunnelled canal through its Gothic archway.

At the further end of the tunnel brightness and colour are provided by a faithful representation of a Venetian Fruit Stall in one corner. It is nothing more than a modest awning draped from an adjoining wall as a shelter for the fruit and vegetables displayed on baskets and rude shelves. These booths, in which the "fruttivendoli" do their business in most of the calli of Venice, are always set out in good taste, and with a sense of the picturesque solely peculiar to the locality. Fruit consisting of pears, apples, oranges, lemons, and green water-melons occupy one side and are helped by the fresh colours of the glistening radishes, green peas, asparagus, and dull-textured beet-root in the other division. The poor of Venice practically live on the water-melon during the summer months, and the booths are kept going day and night. Shavings of tinted paper set off each assortment of fruit or vegetable, and while heightening the artistic effect, do not detract from the general unstudied rusticity.

The "Black Triton of the Lagoons" glides placidly onward, and, passing under the Ponte della Salute, enters the wonderful panorama of the Grand Canal, immortalised in song and story. Behind us rise high the ornamented and coloured sails of the merchant craft coming in from the sea. The crescent decoration is significant of the days when the Turk dominated, and with the other markings serves as the signs of the shipping houses. A glimpse of the Gardens of the Royal Palace is caught on the left, and the splendid piece of scenic art painted by Mr. W. Telbin runs the whole length of the Canal, and absorbs attention. Venice itself has now to do without the Campanile, which, after standing for one thousand years, and looking as if it would last all time, gently sank to the earth on July 14th, 1902, but without causing loss of life. Both the Church of St. Mark and the Ducal Palace escaped uninjured, though Sansovino's beautiful Loggetta and a portion of the Liberia Vecchia were crushed. It is for historic and sentimental reasons that the Campanile is in "Venice by Night" once more allowed to raise its crown proudly to the skies.

It is along this canal that the chief buildings are situated. In early ages the district was covered by thick verdure that sprang from the tenacious soil, which offered comparatively solid foundations for large edifices. The Basilica of St. Mark was erected by a people who gloated in the display of wealth. Ostentation and costly material were its key-notes. For hundreds of years the East was ransacked for precious stones to adorn the sanctuary of Venice's patron saint, and nearly every ship that sailed to the Levant had an open commission to bring back rare marble and fine gems for the embellishment of the Basilica. In a word, "St. Mark's is a jewelled casket wrought to preserve the Palladium of the Venetian people." In one of its recesses once rested, before removal to England, the remains of Thomas Mowbray, Duke of Norfolk,

"Who at Venice gave his body to that
pleasant country's earth, and his pure soul
unto his Captain, Christ, under whose colours
he had fought so long."—*Richard II.*

Pausing by the Grand Piazza and the Ducal Palace, the scene is one of the brightest animation. Gay laughter and music are in the air, and strange accents form a relief to the prevailing and more homely mother tongue. From a moored *barca* come the melodious voices of the serenaders, life in all its jollity bubbles and effervesces around the Cà d'Oro and Palazzo Dario, and vivacious spirits are everywhere predominant. It does not, indeed, need much stimulus to imagine, as one sits in the Piazza, that "the atmosphere, exquisitely delicate and clear, changes from pale blue to amethyst, pink, turquoise, dark blue, and indigo; and the night is lovelier than the day."

Looking at the Ducal Palace, where the autocratic Doges once held sway, is to open a mint of thought, and to turn over many thrilling pages in the Book of History. To-day the great palace is a public museum, the haunt of sight-seers and travellers, and merely the empty tomb of the power and pride of those who once passed up the Golden Staircase. Looming up beyond the Bridge of Straw in the foreground is the Ponte Del Sospiri, to English ears hallowed as the "Bridge of Sighs."

"I stood in Venice on the Bridge of Sighs,
A palace and a prison on each hand:
I saw from out the wave her structures rise,
As from the stroke of the enchanter's wand:

.
Where Venice sat in state, thron'd on
her hundred isles!"—*Byron*.

Tradition is responsible for the widely-prevalent impression that over this last enclosed structure noted offenders crossed to their doom in the adjoining prison. It is a pity to interfere with the romance of history, so we will content ourselves with noting that it was built about 1600 by Contino.

A beautiful vista of the Canal and Piazza is obtained as the gondola approaches the Ponte Della Guidecca. The fishing craft at anchor, the sacred shrines in the overhanging buildings, the glittering starlight, and the moving masses of life and colour on both land and water make up a *tout ensemble* of kaleidoscopic magnificence. It was on the Guidecca that Michael Angelo was living when invited to submit a design for the Ponte Di Rialto, which comes into view as we float along the Canale Dell' Arsenale. Angelo's creation was rejected as too costly. The structure represented on the scenery was built in 1588-92. The Annunciation is sculptured on one side, Gabriel and the Virgin on the spandrels, and a dove on the keystone.

The landing-stage on the Piazza Grande is reached after passing under the Ponte del Traghetto, and we are once more at liberty to join the moving throng. Should, however, you desire to see the other numberless attractions of Earl's Court, do not forget that *Venetia* has been interpreted by some to mean VENI ETIAM, or, "Come again and again"; for how many times soever thou shalt come, new things and new beauties thou shalt see in "Venice by Night."

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	MILES.	YDS.		MILES.	YDS.
Albert Rd., Regent's Pk. Avenue Rd.	4	398	Paddington Green (S. Side)		
Bank of England Threadneedle St.	5	568	Pall Mall The Church	2	1752
Battersea Bdge. Beaufort St., Chelsea	1	664	Park Lane War Office	3	352
Battersea Pk. Chelsea Suspension Bridge	2	1094	Piccadilly Grosvenor Gate	2	1561
Bayswater Road Porchester Terrace	2	165	Piccadilly Half Moon Street	2	1113
Bedford Square Bloomsbury	3	1643	Piccadilly Circus Regent Street	3	235
Belgrave Square	2	241	Portland Place Weymouth Street	3	1545
Berkeley Square	2	1714	Post Office (Gen.) St. Martin's le Grand	5	3
Boltous, The (N.W. Corner) W. Brompton	—	1078	Red Lion Sq. (St. John's Ch.) Holborn	4	193
Bryanston Square Marylebone	3	257	Regent's Park Cumberland Terrace (Centre of)	4	1090
Cambridge Circus (centre) Charing Cross Road	3	871	Regent's Park Hanover Gate	4	2
Campden Hill Road. Upper Phillimore Gardens	1	111	Regent's St. Langham Pl., The Church	3	1150
Campden Hill Sq. Holland Park Av.	1	1095	Russell Square Bloomsbury	4	418
Castelnau, Barnes, Lonsdale Road			St. George's Sq. Lupus St., Pimlico	3	72
Within Radius, 1 m. 276 yds.	2	127	St. James's Sq. York St., St. James's	3	234
Beyond Radius, —m. 1611 yds.	2	127	St. Paul's Churchyard Ludgate Hill	4	1346
Cavendish Square Marylebone	3	1051	Shaftesbury Avenue Broad Street, Bloomsbury	3	1209
Charing Cross King Charles Statue	3	968	Shepherd's Bush Green (East End of)..	1	767
Chester Square St. Michael's Church	2	511	Sloane Square (S.E. Corner) Royal Court Theatre	1	1690
Clapham High Street, "The Plough"	3	1673	Sloane Street Pont Street	1	1528
Clapham Common Broomwood Road	3	928	Soho Sq. (S.W. Corner) Frith Street	3	1014
Dorset Square Marylebone	3	803	Strand Law Courts	4	356
Downing Street Treasury Passage	3	1170	Tavistock Square St. Pancras	4	933
Earl's Court Road Cromwell Road	—	608			
Eaton Square St. Peter's Church	2	619			
Eccleston Sq. (S.W. Corner) Pimlico	2	1007			
Edgware Road Marylebone Road	2	1583			
Fleet Street Fetter Lane	4	636			
Fulham Road W. London Cemetery, Brompton	—	1312			
Fulham High Street, Fulham Road					
Within Radius, 1 m. 714 yds.	1	1403			
Beyond Radius, —m. 689 yds.	1	1403			
Fulham Palace Road, Lillie Road					
Within Radius, 1 m. 84 yds.	1	692			
Beyond Radius, —m. 608 yds.	1	692			
Gloucester Rd. Queen's Gate Terrace	—	1695			
Gloucester Square Paddington	2	997			
Golden Square St. James's	3	463			
Grosvenor Place Chapel Street	2	633			
Grosvenor Square Mayfair	2	1736			
Grove End Road Circus Road, St. John's Wood	3	1233			
Hamilton Terrace Abercorn Place, St. John's Wood	3	1300			
Hammersmith Road Brook Green	1	65			
Harley St. Devonshire St., Marylebone	3	1472			
High Holborn Southampton Street	3	1684			
Houses of Parliament Centre of Palace Yard	3	936			
Lisson Grove Marylebone Road	3	366			
London Bridge Adelaide Place, City	5	859			
Long Acre St. Martin's Lane	3	881			
Ludgate Circus City	4	1010			
Manchester Square Marylebone	3	648			
Marble Arch Oxford Street	2	1715			
Marylebone Road Albany Street	4	179			
Oxford Street Regent Circus	3	816			
Oxford Street New Bond Street	3	701			

RAILWAY STATIONS.

Addison Rd. West London Extension	—	1453
Cannon Street .. South Eastern	5	462
Charing Cross .. South Eastern	3	1484
Clapham Jun. (L.B. & S.C.) Prested Road Cab Stand	2	1757
Clapham Jun. (L. & S.W.) Cab Stand	3	247
Euston .. North Western	4	1366
Fenchurch Street .. Blackwall	5	1335
King's Cross .. Great Northern	5	190
Liverpool Street .. Great Eastern	5	1370
London Bridge London & Brighton	5	675
Mansion House Metropolitan District	5	109
Marylebone .. Great Central	3	622
Moorgate Street .. Metropolitan	5	886
Paddington .. Great Western	2	1280
St. Pancras .. Midland	4	1700
St. Paul's .. Chatham & Dover	4	1199
Vauxhall .. South Western	3	1150
Victoria (Centre of Frontage) ..	2	1203
Waterloo (L & S.W.) Main Line Depart.	4	419
Westbourne Park Great Western	2	926

THEATRES, PLACES OF AMUSEMENT, ETC.

Adelphi Theatre .. Strand	3	1256
Albert Hall .. Kensington Road	1	766
Alhambra .. Leicester Square	3	697
Drury Lane Theatre Catherine Street	3	1489
Haymarket Theatre ..	3	587

N.B.—The Distances are measured from the centre of Warwick Road, opposite the centre of Trebovir Road, to the centre of Roads, Entrance Gates of Hospitals and Cemeteries, Booking Offices of Railway Stations, the N.W. Corners of Squares, unless otherwise stated, and across Hyde Park when that route shortens the distance.

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11th April, 1900. The Commissioner of Police of the Metropolis.

CAB DISTANCES FROM WEST BROMPTON ENTRANCE.

Measured by Authority of the Commissioner of Police of the Metropolis.

WEST BROMPTON STATION, RICHMOND ROAD, to or from:—

	MILES.	YDS.		MILES.	YDS.
Albert Rd., Regent's Pl.	4	758	Queen's Road, Bayswater	2	673
Bank of England Threadneedle Street	5	613	Red Lion Sq. (St. John's Ch.) Holborn	4	238
Battersea St. Mary's Church, Ch. Rd.	1	1518	Regent's Park		
Battersea Bdg Beaufort St., Chelsea	1	568	Cumberland Terrace (Centre of)	4	1294
Bedford Square Bloomsbury	3	1628	Regent's Park Hanover Gate	3	1625
Belgrave Square	2	228	Regent St. Langham Pl., The Church	3	1195
Berkeley Square	2	1759	Russell Square Bloomsbury	4	463
Bloomsbury Square	4	69	St. George's Sq. Lupus St., Pimlico	3	30
Boltons, The (N.W. Corner)	—	982	St. James's Sq. York St., St. James's	3	279
Bryanston Square West Brompton	3	398	St. Paul's Churchyard Ludgate Hill	4	1391
Buckingham Pal. Rd. Ebury Bridge	2	578	Shaftesbury Av. Broad St., Bloomsbury	3	1221
Cambridge Circus (centre)	3	916	Shepherd's Bush Green (East End of)	1	1285
Charing Cross Road	3	916	Sloane Square (S.E. Corner)		
Camden Hill Sq. Holland Park Av.	1	1600	Royal Court Theatre	1	1648
Camendish Square Marylebone	3	1096	Railway Station	1	1648
Charing Cross King Charles Statue	3	1013	Sloane Street Port Street	1	1515
Chester Square The Church	2	484	Soho Sq. (S.W. Corner) Frith Street	3	1059
Cl'p'm Com (S.E. Cr.) Balh'm Hill Rd.	3	1445	Somerset House Strand	3	1745
Dorset Square Marylebone	3	940	Southwick Crescent (Paddington)		
Downing Street Treasury Passage	3	1120	The Church	2	1338
Earl's Court Road Cromwell Road	—	1123	Strand Law Courts	4	401
Eaton Square The Church	2	606	Tavistock Square St. Pancras	4	978
Eccleston Sq. (S.W. Corner) Pimlico	2	965	Westbourne Grove Hereford Road	2	539
Edgware Road Marylebone Road	3	64			
Elgin Avenue Shirland Road	3	758	RAILWAY STATIONS.		
Fleet Street Fetter Lane	4	681	Addison Rd. West London Eatection	1	207
Fulham Road			Cannon Street .. South Eastern	5	517
W. Lon. Cemetery, Brompton	—	1216	Charing Cross .. South Eastern	3	1229
Glooucester Rd. Queen's Gate Terrace	1	248	Clapham Jun. (L.B. & S.C.)		
Glooucester Square Paddington	1	1135	Prested Road Cab Stand	2	1661
Golden Square St. James's	3	508	Clapham Jun. (L. & S.W.) Cab Stand	3	68
Grosvenor Place .. Chapel Street	2	620	Euston .. North Western	4	1406
Grosvenor Square .. Mayfair	3	21	Fenchurch Street .. Blackwall	5	1380
Grove End Road			King's Cross .. Great Northern	5	235
Circus Road, St. John's Wood	3	1593	Liverpool Street Great Eastern	5	1415
Hamilton Terrace			London Bridge London & Brighton	5	650
Abercorn Place, St. John's Wood	3	1660	Mansion House Metropolitan District	5	155
Hammersmith Broadway			Moorgate Street .. Metropolitan	5	931
Within Radius, 1 m. 609 yds.	1	1107	Paddington .. Great Western	2	1640
Beyond Radius, .. m. 498 yds.	1	1107	St. Pancras Midland	4	1745
Harley Square	3	705	St. Paul's Chatham & Dover	4	1244
Harvey St. Devonshire St., Marylebone	3	1613	Vauxhall .. South Western	3	1108
Harrow Road Elgin Avenue	3	106	Victoria (centre of Frontage)	2	1178
High Holborn Southampton Street	3	1729	Waterloo (L & S.W.)		
Houses of Parliament			Main Line Depart.	4	412
Centre of Palace Yard	3	911	Westbourne Park Great Western	2	1401
Kensington High St. Church St.	1	472			
King's Road, Chelsea Sydney Street	1	858	THEATRES, PLACES OF AMUSEMENT, ETC.		
Knightsbridge Sloane Street	1	1594	Adelphi Theatre Strand	3	1301
Ladbroke Grove St. John's Church	2	248	Albert Hall Kensington Road	1	1076
Lavender Hill The Town Hall	2	1257	Alhambra Leicester Square	3	742
London Bridge Adelaide Place, City	5	904	Botanic Gardens .. Regent's Park	4	149
Long Acre St. Martin's Lane	3	926	Covent Garden Theatre Bow Street	3	1393
Ludgate Circus City	4	1055	Drury Lane Theatre Catherine St.	3	1534
Maida Hill			Gaiety Theatre Strand	3	1646
Aberdeen Place, Edgware Road	3	746	Globe Theatre Newcastle St., Strand	4	150
Manchester Square Marylebone	3	765	Haymarket Theatre	3	632
Mansion House .. City	5	514	Imperial Institute	1	610
Marble Arch Oxford Street	3	96	Lyceum Theatre		
Marylebone Rd. St. Marylebone Ch.	3	1454	Wellington St., Strand	3	1649
Onslow Square Brompton	1	96	Lyric Theatre Shaftesbury Avenue	3	501
Oxford Street Tottenham Court Road	3	1297	Madame Tussaud's Marylebone Road	3	1214
Paddington Green The Church	3	352	National Gallery Trafalgar Square	3	967
Pall Mall War Office	3	397	Pavilion Theatre Whitechapel Road	6	909
Park Lane Grosvenor Gate	2	1606	Prince of Wales's Theatre		
Pembroke Square Notting Hill	2	65	Coventry Street	3	489
Piccadilly Old Bond Street	2	1594	Princess's Theatre Oxford Street	3	1122
Piccadilly Circus .. Regent Street	3	280	Royalty Theatre Dean St., Soho	3	888
Portland Place Weymouth Street	3	1614	St. James's Hall .. Regent Street	3	289
Post Office (Gen.)			St. James's Theatre		
St. Martin's le Grand	5	48	King Street, St. James's	3	122
Queen Anne's Gate			Shaftesbury Theatre Shaftesbury Ar	3	792
Western Side, Westminster	3	269			

N.B.—The distances are measured from centre of road opposite centre of Booking Office (West London Extension), to the Centres of Roads, Entrance Gates of Hospitals and Cemeteries, Booking Offices of Railway Stations, the N.W. Corners of Squares, unless otherwise stated, and across Hyde Park when that route shortens the distance.

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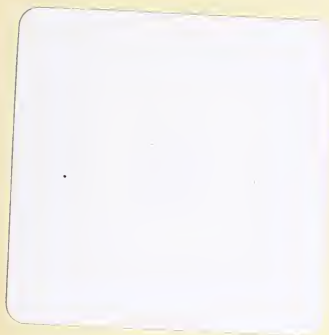
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